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## ARCHAEOLOGICAL NEWS<sup>1</sup>

### NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

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### GENERAL AND MISCELLANEOUS

**IM BAULICHT.**—A Gallo-Roman Tumulus.—In *R. Élt. Anc.* XVII, 1915, pp. 277-280, E. and R. MALGET report that in 1912 a Gallo-Roman tumulus was found at Im Baulicht, Luxemburg. During the excavations many minor antiquities came to light including numerous vase fragments with the names of potters upon them, a bronze head of a ram, and many fragments of bronze vessels. No coins were found, but the mound probably dates from the end of the first century A.D.

**NECROLOGY.**—J. R. Aspelin.—The State Archaeologist, J. R. Aspelin, born at Hurinki in 1842, died at Helsingfors May 29, 1915. He was honorary president of the Archaeological Society of Finland. His chief work is on the Antiquities of the Finno-Ugrian North (1877-1884). (*S. R.*, *R. Arch.*, fifth series, II, 1915, p. 75.)

**Giovanni Baracco.**—Giovanni Baracco, a member of the Commissione Archaeologica Comunale di Roma since 1883, died Jan. 14, 1914, aged 85. It was he who presented the Museo Baracco to the city of Rome. (*B. Com. Rom.* XLII, 1914, p. 232.)

**Augusto Castellani.**—Augusto Castellani, who died January 24, 1914, at the age of 85 years, was the son of the famous goldsmith Fortunato Pio Castellani, whose business he continued. He formed a fine collection of ancient jewelry. He discussed the technique of ancient goldsmith's work in several monographs, chief of which is *Della Oreficeria italiana*. He was conservator of the municipal collection of the Capitoline, and one of the first and most active members of the archaeological commission of Rome, founded in 1872. (*S. R.*, *R. Arch.*, fifth series, II, 1915, p. 75, from *B. Com. Rom.* 1914, p. 234.)

**Giuseppe Gatti.**—The secretary of the archaeological commission of Rome, Giuseppe Gatti, was born November 23, 1838, and died at Rome, September

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Dr. T. A. BUENGER, Mr. L. D. CASKEY, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor CHARLES R. MOREY, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Mr. JOHN SHAPLEY, Professor A. L. WHEELER, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1915.

For an explanation of the abbreviations, see pp. 123-124.

2, 1914. He was especially versed in Christian epigraphy. He was the author of 125 articles, collaborated in several volumes of the *C.I.L.*, had been director of the excavations in Rome, of the new National Museum, and of the *Bullettino Comunale*. (S. R., *R. Arch.*, fifth series, II, 1915, p. 76.)

**A. E. H. Goekoop.**—The generous giver of funds for the excavations at Ithaca and Tiryns, A. E. H. Goekoop, died at the Hague in the autumn of 1914. He was the author of a work on the Ithaca of Homer, which he believed to be the southern part of Cephallenia. He was not a scholar, but the friend and helper of science. (S. R., *R. Arch.*, fifth series, II, 1915, p. 76.)

**Hermann Heineken.**—Herman Heineken, a young numismatist of great promise, has been killed in battle on the German side (September 9, 1915). He is commemorated by J. MENADIER in *Z. Num.* XXXII, 1915, pp. 174–178. A similar fate has befallen **Max L. Strack** (November 10, 1914). His biography is written briefly by KURT REGLING (*ibid.* pp. 179–181), who also eulogizes **Karl Menadier** (died December 9, 1914, of typhoid contracted in service in the German army) in the same issue, pp. 182 f.

**G. Leroux.**—On June 9, 1915, Gabriel Leroux was killed in battle at the Dardanelles. He was born at Lyons, February 3, 1879, and, after studying at the École Normale Supérieure and in Paris, was for four years a student at the French School in Athens. He took part in the excavations at Delos where he made a special study of the Hypostyle Hall and published that building (*La Salle hypostyle*) in the official report of the excavations. Other works are a catalogue of the Greek and Italo-Greek vases in the museum at Madrid (1912); *Les origines de l'édifice hypostyle en Grèce, en Orient, et chez les Romains* (1913); and *Lagynos* (1913). In 1913 he became a member of the Faculté des Lettres of the University of Bordeaux. By his death France has lost one of her most promising young archaeologists. (P. MASQUERAY and G. RADET, *R. Ét. Anc.* XVII, 1915, pp. 294–298; also M. COLLIGNON, *R. Arch.*, fifth series, II, 1915, p. 73.)

**Jean Maspero.**—Jean Maspero, the son of the great Egyptologist, was killed February 18, 1915, aged 28 years. His special field of work was Egypt in Byzantine times, and in this field he had already achieved distinction. (S. R., *R. Arch.*, fifth series, I, 1915, p. 178.)

**P. N. Papageorgiou.**—The distinguished Greek philologist, palaeographer, and epigraphist, P. N. Papageorgiou, died in January, 1914. He was born at Salonica in 1859. (S. R., *R. Arch.*, fifth series, II, 1915, p. 240.)

**Gian Giacomo Porro.**—Dr. Gian Giacomo Porro was killed in battle, August 28, 1915. He was born in Turin, January 11, 1887, and graduated from the University of Turin in 1909. He was the son of the astronomer, Francesco Porro. In 1911 he joined the Italian archaeological school at Athens, took part in the excavations at Gortyna, and in the exploration of the islands of Rhodes, Syme and Cos. In 1914 he went to Cyrene on an archaeological mission, and on his return was made inspector at the museum at Cagliari. He assisted Taramelli in the exploration of the grotto of S. Michale at Ozieri. He had published thirteen articles. (*Cronaca delle Belle Arti*, II, 1915, pp. 70–72; fig.)

**Clon Stephanos.**—The first director (1886–1913) of the anthropological museum of the University of Athens, Clon Stephanos, died at Athens, January 24, 1915, aged 60 years. In 1874 he published a memoir on the antiquities and inscriptions of Syra, and in 1884 a work on Greece from the natural, ethno-

graphic, anthropological, demographic, and medical points of view. From 1903 to 1910 he was in charge of researches among the prehistoric remains in the Cyclades. His special interest was somatic anthropology. (S. R., *R. Arch.*, fifth series, I, 1915, p. 180.)

**Rudolf Weil.**—Rudolf Weil (died November 7, 1914) is commemorated by H. DRESSEL in a biographical notice in *Z. Num.* XXXII, 1915, pp. 168–170, immediately following two obituaries written by WEIL himself on Antonino Salinas (died March 12, 1914) and Barclay Vincent Head (died June 12, 1914).

## EGYPT

**THE ITALIAN EXPEDITION OF 1909–1914.**—During the years 1909–1914 the Italian expedition to Egypt carried on excavations in the cemetery at Assiut where it had worked in previous years, explored two cemeteries and the fort at Ghebelain, south of Thebes, and began the exploration of the cemetery at Assuan. At Ghebelain the fort is in the main Ptolemaic, although part of it goes back to the twenty-second dynasty. The temple of Hathor was found to be very ancient, going back to the beginnings of Egyptian history. Many inscriptions from the third dynasty to Roman times were unearthed. The cemetery containing tombs from prehistoric times to the sixth dynasty was partly excavated. Many tombs were intact. The cemetery of the eleventh to the seventeenth dynasty yielded many fine vases. Other tombs dating from the first to the tenth dynasty were also opened. At Assiut antiquities of various periods came to light, but most of them from the sixth to the twelfth dynasty. At Assuan the most notable discovery was the tomb of Hikab on the island of Elephantine. It was adorned with beautiful painted reliefs, has a large hall and a magnificent stairway, one hundred metres long and four wide, running from the Nile to the tomb. Many of the antiquities brought to light by the expedition have been deposited in the museum at Turin. (*Cronaca delle Belle Arti*, I, 1914, pp. 92–93.)

**GIZEH AND MEMPHIS.**—The Expedition of the University of Pennsylvania.—In the *Museum Journal* of the Museum of the University of Pennsylvania, VI, 1915, pp. 63–84, is a brief report of its Egyptian expedition. In the spring of 1915 C. S. Fisher, by a special arrangement with the authorities of the Boston Museum of Fine Arts, carried on excavations for six weeks in their concession in the pyramid field at **Gizeh**. Several tombs were opened. The most interesting discovery was an offering-chamber of mud brick with a ribbed vault made of bricks with interlocking joints. This is not later than the sixth dynasty. Another discovery was an offering-table having around its edges two rows of hieroglyphs in which appear the names of the kings Khufu, Khafra and Dedefra. The expedition obtained a concession at **Memphis** and began excavations on what is supposed to be the site of the royal palace under the New Empire. Columns covered with inscriptions, and other parts of what was evidently a large building, have so far been uncovered.

**KERMA.**—The Excavations of the Boston Expedition.—In *B. Mus. F. A.* XIII, 1915, pp. 71–83 (17 figs.), G. A. R(EISNER) reports that an examination of the bones has proved that in the burials of the Hyksos period (see *A.J.A.* XVIII, p. 387) the chiefs were Egyptians and the sacrificed slaves, Nubians. During the Middle Empire Dongola was an Egyptian province, and the three

great mounds known as Mounds III, IV, and X were found to be the grave tumuli of Egyptian governors of the Sudan. This is a type of grave hitherto unknown in Egypt. The first two mounds date from the twelfth dynasty, and the third from the thirteenth. Mound III was the tomb of the prince Hepzefa, whose great rock-cut tomb at Assiut is well known. The reason for the contracts requiring the priests to make offerings to his statue is now clear. A statue of his wife Sennuwi, and the base of a statue of himself were found in the mound. The tomb was constructed thus:—A low circle of mud brick 10 cm. high and having a diameter of 80 to 90 m. was first built. Then two parallel walls were run across the circle from east to west making a corridor two or three metres wide (Fig. 1). Cross walls ran out to the circumference.

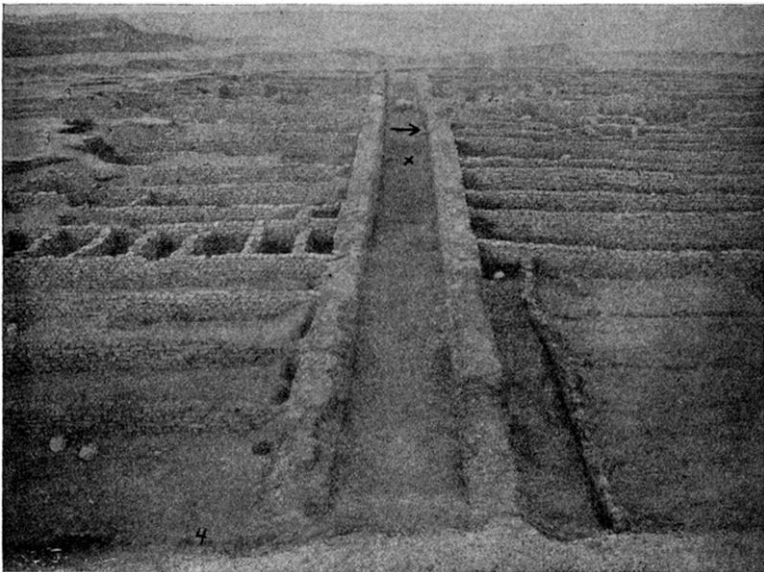


FIGURE 1.—TOMB OF PRINCE HEPZEFA

The burial chamber lay on the south side of the corridor, roofed over with mud brick. After a feast, for which more than one thousand oxen were sacrificed, the body of the prince was buried and then between two and three hundred Nubians, men, women and children, driven into the corridor and either buried alive or strangled first and then buried. After the earth was filled in a floor of mud brick was laid over the whole mound, and a quartzite pyramidon and perhaps a chapel erected upon it. Almost immediately the place became a cemetery, the graves being sunk through the pavement. In Mound X the base of a statue of King Ra-khuw-tauwi, of the thirteenth dynasty, was found. This is the last of the great mounds, although there are fifteen or twenty others of smaller size. North of the mounds was a large cemetery in which about sixty Nubian graves were excavated. All show the same barbaric method of burial with the body placed on a bed. Most of

the objects found in the graves are of local manufacture, though a few are Egyptian, or imitations of Egyptian work. The great development of the arts in Nubia during the Middle Empire must have been due to the presence of Egyptian artisans. The pottery of Kerma is the finest ever made in Egypt. Several hundred fragments of statues carved by Egyptian sculptors of local materials were discovered; also inscriptions in Egyptian hieroglyphics; nineteen different kinds of pottery in 293 different forms; scarabs of steatite with blue or green glaze; and scaraboid, oval, and square seals, usually of ivory. A most remarkable scarab was a large blue-glazed stone set in gold, with a human head and rows of minute flies across the back. Among the objects of bronze were swords, daggers, knives, mirrors, razors in wooden cases, tweezers, awls, needles, etc. The swords differ from those in use in Egypt. Some of them were 60 cm. long, with a tortoise-shell or wooden grip and a long, flat ivory hilt. They were carried in rawhide scabbards over the shoulder. The wooden objects found include beds with ivory inlays, stools, throwing-sticks, etc. Among the inlays are seen the two-horned rhinoceros, and the ant-bear, never represented in ancient Egypt. Many stone vessels came to light, and vessels, mace-heads, tiles, etc., of faience. The decorations on the faience were line drawings, but in one case the background was filled in with black. Mica ornaments were used on the leather caps of the women. Gold was abundantly used, and heavy gold rims were put on bronze and even on pottery bowls.

**THEADELPHIA.**—*The Temple of Pnepheros.*—In *R. Arch.*, fifth series, I, 1915, pp. 181–188, the report of E. BRECCIA, director of the museum at Alexandria, on the progress of the museum in 1913, is reprinted. It is devoted chiefly to a description of the ruins at Theadelphia (Batn Herith), where a temple dedicated to Pnepheros was excavated. Pylons, courts, a large altar, and a number of frescoes were laid bare. The temple was flourishing in 137 B.C. and in 163 A.D., as inscriptions prove. Its prosperity seems to have decreased gradually until the worship of Pnepheros ceased. Some lesser antiquities were found in neighboring houses, but the harvest of papyri was disappointing. Excavations in the necropolis at Hadra produced vases of the Hadra type and some other objects. The museum has been enriched by several acquisitions, for the most part found at Alexandria.

**THEBES.**—*The Work of the Expedition of the Metropolitan Museum in 1914–1915.*—During the season of 1914–1915 the expedition of the Metropolitan Museum to Egypt did no work at the pyramid of Lisht, but carried on excavations on the site of the palace of Amenhotep III at Thebes, and cleared out and mapped several tombs near Sheikh Abd el Kurneh. In *B. Metr. Mus.* X, 1915, pp. 228–236 (6 figs.), N. DE G. DAVIES describes his work at the tombs. In the tomb of Surer (No. 48 in Gardner and Weigall's *Catalogue*), who was scribe, chamberlain and fan-bearer of Amenhotep III, many written fragments were found including a leaf of papyrus dealing with the sale of a slave girl; also a well-preserved relief of Amenhotep III enthroned; and the upper part of a statue which probably represents Thothmes IV. The tomb of Puimre (No. 39) was nearly cleared, but new shafts and chambers were found opening out in every direction. Far below the surface two large rooms were found to be knee-deep in remains of bodies which had been torn apart. The tombs of Userhet (No. 51) and of Thothemhab (No. 45) were completely cleared and plans of them made. In the tomb of Nakht (No. 52) a fine painted

statuette of the owner (40 cm. high) was found, but this was afterwards lost in the sinking of the *Arabic* off the coast of Ireland. In addition, plans, tracings, etc., were made in whole or in part of tombs 181, 51, 93, 75, 60, 217 and 48. *Ibid.* pp. 253-256 (4 figs.) H. G. EVELYN-WHITE reports that he cleared three tombs on the hill known as El Khokheh, one dating from the Middle Kingdom, one from the time of Osorkon II, and the third, the tomb of Ta-nefer, from the eighteenth or nineteenth dynasty. At the palace of Amenhotep III work was carried on to the north of the area already excavated, and a large, rectangular building uncovered. The scheme of a bedroom, robing-room, bath and wardrobe rooms closely associated with a throne-room is typical of all the royal apartments. It is probable that this building was occupied either by Queen Tiy, or by the heir-apparent, Amenhotep IV.

**The Excavations at the Monastery of Epiphanius.**—In 1913-1914 the excavations of the Metropolitan Museum of New York at the Monastery of Epiphanius near Thebes were completed. Many objects illustrating the life of the monks were brought to light, including hundreds of letters on ostraca and papyrus. The monastery was founded at the beginning of the seventh century. (H. E. W., *B. Metr. Mus.* X, 1915, pp. 138-150; 10 figs.)

## ASIA MINOR

**RHODES.**—**Explorations.**—In *Boll. Arte*, VIII, 1914, pp. 219-242 (26 figs.), L. PERNIER publishes an account of recent explorations in the island of Rhodes. On the acropolis at Ialysus, a Corinthian capital, drums of columns and large pieces of stone indicate the site of a large building. Near Villanova a group of tombs containing early vases was found by a peasant. On the acropolis of Camirus a fragment of an inscription similar to *I.G.I.* I, 695, preserves part of the name *Κρητινάδαι*. The words *τῶν κατὰ τὸν σεισμόν τελευτάσαντων* found on an altar refer to the earthquake of 222 B.C. The presence of many tombs was noted. At Leros or Lelos were found tombs and a small piece of the citadel wall of good Greek period. Marmuralia and Hagios Phokàs formed the citadel of a Greek city. Many ancient fragments lie scattered about between them. Both have well-preserved pieces of the citadel wall. At Vasilika a piece of wall was observed and the site of a large necropolis noted. *Ibid.* IX, 1915, pp. 283-300 (11 figs.), G. G. PORRO reports that efforts were made by the Italian expedition in Rhodes to find positive evidence for the site of the ancient Camirus, but without success. Tombs were found in all directions, including fifteen chamber tombs at Kekhragi, and a dromos tomb at Kaminaki Lures. Fragments of large pithoi were found in several places, many of them decorated with maeander and spiral patterns. An owl-faced statuette of terra-cotta, numerous vase fragments, and thirty-five inscriptions were also discovered.

## GREECE

**ATHENS.**—**The Work of the French School in 1913-14.**—During the year 1913-14 members of the French School at Athens made several tours in Epirus and Macedonia recording inscriptions and noting sites worthy of excavation. At *Diium* were found remains of a street, a Doric temple, an agora surrounded by colonnades, and a theatre. In *Chalcidice* inscriptions and unpublished

reliefs were discovered. At **Delphi** M. Courby carried on excavations inside the temple with a view to determining the interior arrangement. He has also attempted a restoration of the east front. M. Blum has proved among other things the correctness of Bourguet's suggestion that on a terrace of the same level as that of the tripod of Plataea there was a colonnade erected by Attalus. Another building of the same date was situated on the road running along the south terrace. Its purpose has not been determined. A study was also made of a building of fourth century date at the west of the temple, and of the heroon of Pylaea dating from the first or second century A.D. At **Delos** work was carried on especially near the Cynthian hill. A plan of Delos on the scale of 1/1000 has been begun. Besides the work at Thasos already reported the site of **Philippi** was examined. Traces of the theatre, which was larger than the one at Athens, were found; also numerous small, rock-cut sanctuaries which yielded many reliefs and inscriptions; and a large building which may have been a temple. Less important were an altar dedicated to Isis, a long and interesting Christian inscription, a broken statue of an emperor in armor, terracotta figurines, etc. C. Avezou has written an elaborate work on the gymnastic establishments at Delos. The students at the School in Rome have been interested chiefly in mediaeval subjects; Jean Martin, who was making a special study of the earliest remains in Sicily, was killed in battle. (E. POTTIER, *C. R. Acad. Insc.* 1915, pp. 53-72.)

**ATSIPADA.—Children's Graves.**—In 'Αρχ. 'Εφ. 1915, pp. 48-50 (3 figs.), E. N. PETROULAKIS describes a children's cemetery he discovered near Atsipada (Crete), in which the children are buried in vases belonging to the period of transition between the Mycenaean and the Geometric periods. In each large vase was also a smaller one.

**AXOS.—Recent Discoveries.**—In 'Αρχ. 'Εφ. 1915, pp. 43-48 (5 figs.), E. N. PETROULAKIS publishes a late Roman votive relief representing Demeter, and a large number of terra-cotta figurines, found at Axos (Crete), and evidently coming from a sanctuary of Demeter which awaits excavation.

**PHAESTUS.—Two Tholos Tombs.**—In *Ausonia*, VIII, 1913 (published 1915), Scavi, cols. 13-32 (26 figs.), R. PARIBENI reports upon the excavation of two tholos tombs southwest of the modern village of Siva, near Phaestus. They are not quite circular, but have an approximate diameter of 5.70 m. and 4.58 m. respectively. Their walls, built of stones of moderate size, are preserved in places to a height of one meter. Between the two tombs was an intrusive burial, and another near the entrance to the southern tomb. Both of the tholos tombs were plundered in antiquity; but in the southern of the two fifty-three objects of various kinds were found, and fifteen more in the northern. They consist of vessels and other antiquities of stone and of terra-cotta, bronze dagger blades, seals, the head and chest of a small figure of ivory of rude workmanship, etc. The intrusive burials yielded about a dozen other small objects. The tombs appear to date from the period of Early Minoan III. The bodies in them were not burned.

**RETHYMNA.—Miscellaneous Antiquities.**—In 'Αρχ. 'Εφ. 1915, pp. 51 f. (4 figs.), E. N. PETROULAKIS publishes antiquities in the museum of Rethymna (Crete): three small aediculae, each with two niches for painted tablets; a late grave stone; a piece of lead water pipe with the inscription Σωλῆνες



Δούρωνος; a Latin elegiac epitaph in memory of a certain Civranus, perhaps the governor of Rethymna who died in 1616 A.D.

**TYLISSUS.—The Excavations.**—In *Ausonia*, VIII, 1913 (published 1915), pp. 76–89 (pl.; 16 figs.), J. HAZZIDAKIS gives a general account of the excavations at Tyliissus, eight miles west of Cnossus. Three large houses have been uncovered (Fig. 2). The largest has twenty-two rooms; the second, which



FIGURE 2.—TYLISSUS; PLAN OF THE EXCAVATIONS

lies immediately west of it, has twenty rooms; and the third, a short distance to the northeast, seventeen. In the first house the rooms are paved with slabs of irregular shape except in places where the natural rock was leveled off to take the place of pavement. There are corridors as in other Minoan buildings, also square pillars which once supported the second story, and numerous large *pitthoi* standing in the storerooms (Fig. 3). This house has four stairways three of which led up to the second story, while the third led down to a small

room or shrine. Beneath the large court are remains of earlier walls. In the house to the northeast the walls are standing in places to a height of 2 m. The north wall consists of large blocks very carefully laid in regular courses. One of the stairways in this house has all of its eight steps in place, another has ten steps, and a third eleven steps of one flight and five of another. This house was destroyed by fire after it had been pillaged. The most interesting object of bronze found in the excavations was the statuette of a man shading his eyes with his right hand. There were also found four caldrons of bronze, the largest having a diameter of 1.4 m., and a bronze "talent" weighing 26.905 kg. Among the *pithoi*, which were numerous, was one with a bull's head upon it. Many vases were found, including some good examples of the "Palace" style. Among the votive objects were "horns of consecration," a primitive

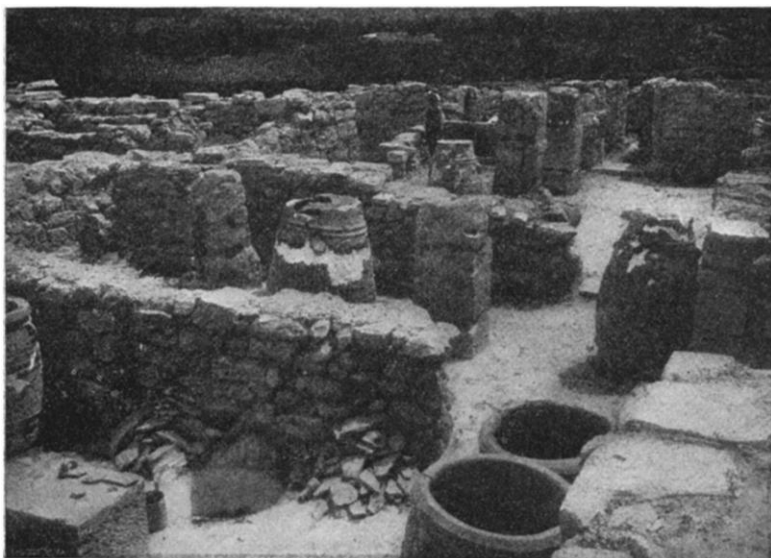


FIGURE 3.—TYLISSUS; HOUSE WALLS AND PITHOI

bull's head, a small male figure with Minoan letters incised upon it, a primitive female head, a late Minoan figure, and what appears to be a woman's dress of terra-cotta. The fifth century inscription written in Argive characters (see *A.J.A.* XIX, p. 349) was found 45 cm. above the débris which marks the end of the Late Minoan period. The level of Late Minoan I and Middle Minoan III is 2 m. below this. In a few places below this level were found vases of Middle Minoan I, and of earlier date. Except for a few tiny fragments vases of the Kamares style have not yet been found at Tylissus.

## ITALY

**BEVAGNA.—A Roman Mosaic.**—The large Roman mosaic found at Bevagna has been carefully excavated and cared for and will be preserved in

*situ*. It represents a life-size Neptune surrounded by dolphins, sea-horses, fish and other marine animals. (*Cronaca delle Belle Arti*, I, 1914, p. 94.)

**CAGLIERI.**—The Gouin Collection of Sardinian Antiquities.—In *Boll. Arte*, VIII, 1914, pp. 251–272 (32 figs.), A. TARAMELLI describes an important collection of Sardinian antiquities recently acquired by the museum at Cagliari. It was made during a period of thirty years by Leone Gouin who died in 1888. The civilization of the period of the nuraghi is abundantly represented by pickaxes, axes, lances, knives and a saw, all of bronze; by bronze figurines, among which is a warrior with four eyes and four hands holding two swords and two shields; and by figurines of terra-cotta. There are several pieces of Carthaginian sculpture, probably from Tharros. The collection also includes necklaces, scarabs and seals; toilet articles in ivory, bone, silver and bronze;

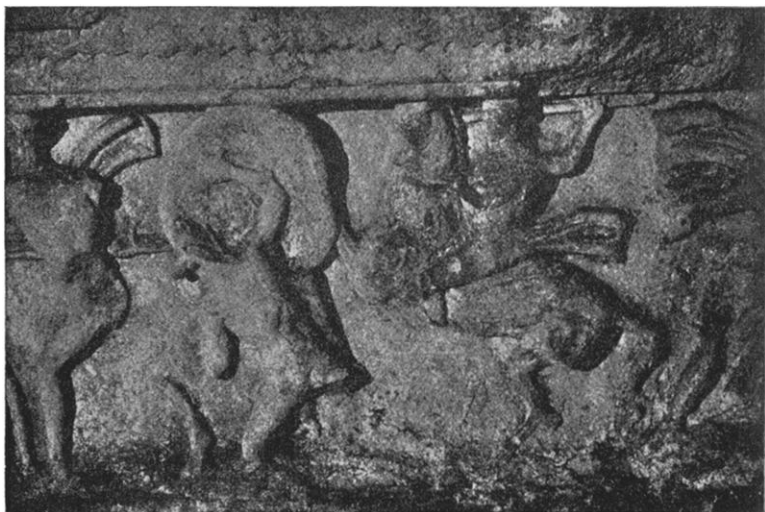


FIGURE 4.—RELIEF FROM LECCE

some Southern Italian and Roman vases; Roman bronzes; and many hundreds of vases, especially those dating from prehistoric times from the grottoes of S. Lucia and S. Orreri. Among the terra-cottas is a large bust of Astarte with elaborate head-dress.

**CASTEL PORZIANO.**—A Large Mosaic.—In 1910 a large villa of the time of Severus was discovered near Castel Porziano and partly excavated. Many rooms were decorated with mosaics. A well-preserved quadriporticus with a fish pond in the middle had a mosaic floor with representations of hunting scenes, Nereids and Tritons receiving the armor of Achilles, sea monsters and wild animals. This mosaic, which covers about 350 square metres, has been removed to the National Museum at Rome. (*Cronaca delle Belle Arti*, II, 1915, p. 41.)

**LECCE.**—A Tomb with Sculptured Reliefs.—In 1912 there was discovered in the garden of the Palazzo Palmieri at Lecce (the ancient Rudiae) a large

tomb cut in the native rock. A stairway of sixteen steps leads down to a rectangular space on three sides of which chambers open. On both sides of the doorways are half-columns hewn in the rock, the capitals adorned with Ionic volutes and foliage. Over one of the doors is the Messapian word **AAZENACOP** scratched more or less carefully four times. On each side of the stairway, on a level with the third stair from the top, and equal in height to two stairs, is a frieze. On one side this frieze is 0.30 m. high and 3.17 m. long and represents a combat between horsemen and warriors on foot (Fig. 4). The figures are in high relief and are carved with much spirit. The other frieze is 0.30 m. high and 3.26 m. long and consists of floral decorations. The tomb dates from the end of the fourth or beginning of the third century B.C. Graffiti on the walls show that the tomb was probably used as a cellar in the seventeenth century. (G. BENDINELLI, *Ausonia*, VIII, 1913, pp. 7-26; pl.; 8 figs.)

**OSIMO.—Gallic Tombs.**—Several Gallic tombs, some with rich furnishings, have recently been found at Osimo. In one was a diadem consisting of a gold band with discs and acorns of terra-cotta covered with gold foil attached. All the objects have been placed in the museum at Ancona. (*Cronaca delle Belle Arti*, I, 1914, pp. 87-88.)

**PIEDMONT.—Excavations 1909-1914.**—In *Cronaca delle Belle Arti*, I, 1914, p. 92, a brief account is given of the excavations in Piedmont during the five years ending in 1914. Work was carried on at Industria, Libarna, Piccolo San Bernardo, Ventimiglia and Aosta.

**ROME.—Discoveries in 1914.**—In *B. Com. Rom.* XLII, 1914, pp. 196-214, L. CANTARELLI notes that the most important discoveries made in Rome in 1914 were two female statues found near the Via Venti Settembre, and a number of inscriptions, including one in verse. *Ibid.* pp. 215-217 he calls attention to an inscription of a certain Bassus, *procurator* under Hadrian, found at Ventimiglia; and, *ibid.* pp. 221-222, to another found at Palestrina reading,

C. SAVFEIO · C · F ·  
SABINI  
C. ORCEVIO · M · F  
////////// I  
CENSORES  
HASCEARAS  
ΓROBAVERONT  
IVNO · ΓALOSTCA  
RIA

It dates from about 100 B.C.

**Excavations in the Forum and on the Palatine.**—A brief report of the excavations carried on in the Forum and on the Palatine during the five years ending with 1914 is published in *Cronaca delle Belle Arti*, I, 1914, pp. 73-74. These include the house of the republican period in the Summa Sacra Via; the *horrea* of imperial times near the Sacra Via; the Basilica Aemilia; the systematic exploration of the house of Livia; and the house of the Flavii. Many fragments of sculpture and vases, and terra-cotta figurines were found on the different sites.

**Recent Discoveries in the Mithraeum beneath Saint Clement's Church.**—In *C.R. Acad. Insc.* 1915, pp. 203-211 (3 figs.), F. CUMONT reports upon re-

cent archaeological work in the cellar of the church of Saint Clement at Rome. This church rests upon the foundations of a temple of Mithra built at some unknown date in a large house of the time of Augustus. After much trouble water was diverted from the site which is now dry and open to inspection. Part of a heavy wall belonging to the republican period can now be seen. Recent discoveries include a fountain which stood before the temple; numerous remains of animals, especially of wild boars; and part of the altar discovered in 1859. It is inscribed CN. ARRIVS. CLAVDIANVS | PATER POSUIT. and dates from the end of the second century A.D. The head of a solar deity found in 1869 is of the same date.

**Remains of a Marble Building in the Viale del Re.**—On the right of the Viale del Re shortly before it reaches the old station of Trastevere various architectural fragments were found 6 m. below the modern level. They belonged to a small marble building with columns and entablature. Enough remains to permit a restoration in the National Museum to which the fragments have been removed. (*Cronaca delle Belle Arti*, II, 1915, p. 39.)

**A Small Building in the Viale del Re.**—In September, 1914, a small building was found in the Viale del Re. It consisted of a room 2.25 m. long and 2.38 m. wide, and at one end a semicircular niche decorated with shells in stucco and surmounted by a pediment of brick. Below the level of the niche, built into a wall, was an inscription mentioning a fountain and the name of Vespasian. (*Cronaca delle Belle Arti*, II, 1915, p. 39.)

**The Horrea Seiana.**—Excavations near the Monte Testaccio have uncovered parts of the ancient Horrea Seiana. A hoard of 885 coins dating from Antoninus Pius to Gallienus and Salonina was found. (*Cronaca delle Belle Arti*, II, 1915, p. 39.)

**Remains of Five Aqueducts.**—In the autumn of 1912, in opening a new street between the square of the Porta Maggiore and the new railway station, remains of five aqueducts were found, two with subterranean *specus*. One is the Anio Vetus, another the Aqua Appia-Augusta, another probably the Aqua Claudia, another the combined Julia, Tepula and Marcia, and the fifth the Anio Novus. (*Cronaca delle Belle Arti*, II, 1915, p. 38.)

**A New Fragment of the Arval Inscription.**—In *B. Com. Rom.* XLII, 1914, pp. 34–40, O. MARUCCI makes a preliminary announcement of the discovery of an important fragment of the Arval inscription. It was found in the autumn of 1914 in the course of systematic excavations in the lower basilica of S. Crisogono in Trastevere. The marble is 0.60 m. broad, 0.50 m. high, and 0.06 m. thick. The writing is bad and contains many abbreviations, ligatures, and oddly shaped letters. Its date is 240 A.D. (Gordian III). Two columns of text, each of forty lines, and a portion of a third, are extant. They contain part of the ceremony of the announcement of the festival of Dea Dia, a description of the *sacrificium piacularum* on the 31st of March in the grove of Dea Dia on the Via Campana, the ceremony performed at the coöptation of new members, the ritual for the festival of Dea Dia, etc.—a fuller account is soon to appear in *Not. Scav. Ibid.* pp. 317–321, FRANCESCO FORNARI discusses the rite of the *cena* given to the Mater Larum which is mentioned in this inscription. He thinks that it was apotropaic and that the Mater Larum was a goddess concerned with the dead.

**Statues of Hygieia and Asclepius.**—In *B. Com. Rom.* XLII, 1914, pp. 3–12

(2 pls.), LUCIO MARIANI describes the torsos of two life-size statues of Parian marble found in 1914, in the course of building operations in the area of the former Piombino palace on the piazza Colonna. The first, a Hygieia, without head and hands, but showing traces of the serpent on the right arm, is a Roman copy of an original of the third or fourth century B.C., perhaps one of the Pergamene group of Asclepius and Hygieia by Phryomachus. Its companion piece, an Asclepius, is without the head and right arm. The left hand rests on the hip; there are traces of the staff under the left arm-pit, also some traces of the serpent are still to be seen. It is a Roman copy of a well-known type of the fifth century usually attributed to Alcamenes. No Pergamene influence is traceable. The execution seems to indicate a bronze original. *Ibid.* pp. 12-24, RODOLFO LANCIANI shows that these statues were found buried five metres above the ancient surface. They were, therefore, buried in modern times. They probably belonged to the collection of Cosimo Giustini, *ca.* 1600.

**Female Statues.**—In 1905 a headless female statue of life size was found between the Via Servio Tullio and the Via di Porta Salaria. Recently a similar statue has been unearthed in the same place. The *Senaculum Mulierum* of the time of Aurelian was in that vicinity, and the statues may have had something to do with it. The neighborhood will be further explored. (*Cronaca delle Belle Arti*, II, 1915, p. 38.)

**A Reference to the Auguria Maxima and Minima.**—Excavations in the Via Marforio to give more space about the monument of Victor Emanuel II brought to light an inscription mentioning the *auguria maxima* and *minima*. (*Cronaca delle Belle Arti*, II, 1915, p. 39.)

**A Stamp.**—In the wall bounding the Horrea Agrippiana from the side of the Atrium Caii was found twice the stamp, *M(arci) Publici Sed(ati) Teg(ula) Ton(neiana)* (cf. *C.I.L.* XVI, No. 637). It is to be dated *ca.* 100 A.D. (*B. Com. Rom.* XLII, 1914, p. 33.)

**Acquisitions of the National Museum in 1913.**—In *Boll. Arte*, VIII, 1914, pp. 278-287 (6 figs.), R. PARIBENI reports that during the year 1913 there were added to the collections in the Museo Nazionale Romano 1,092 objects. The more important are (1) a life-size nude Apollo, with the left arm broken off at the elbow; (2) an archaistic, headless draped female figure of life size; (3) the Ephebus of Sutri (*Not. Scav.* 1912, p. 273); (4) a relief in black marble (1.04 m. long and 0.56 m. high) with a centaur and a Heracles in panels and an ornamental border of foliage and tiny cupids above; (5) portrait head of Trajan of basalt; (6) part of a relief representing a male head crowned with the sun's rays, and in the background a smaller head and stars, probably to be referred to an oriental cult of the Sun. Many coins were also acquired. In *Cronaca delle Belle Arti*, I, 1914, pp. 75-78 there is an account of the changes in recent years in the Museo Nazionale Romano and the various acquisitions. These include thirty-five pieces of sculpture. The price paid for each is noted.

**Acquisitions of the Prehistoric and Ethnographic Museum.**—In *Cronaca delle Belle Arti*, I, 1914, pp. 78-79, is given a brief account of the acquisitions of the Museo Preistorico-Etnografico for the years 1909-1912.

**SARDINIA.**—Excavations in Recent Years.—In *Cronaca delle Belle Arti*, I, 1914, pp. 81-84, A. TARAMELLI publishes a brief account of the excavations carried on in Sardinia in recent years, ending with the year 1914.

**SYRACUSE.—Acquisition of Coins.**—During the year 1913–1914 the museum at Syracuse acquired 65 Sicilian Greek coins, 2 Carthaginian, 155 Roman and 13 from Magna Graecia, besides Byzantine and mediaeval coins. Among the more important pieces are a fine Syracusan medallion of Euaenetus, some tetradrachms of the period of transition, probably to be referred to Eumenes, and a rare Catanian tetradrachm of Euaenetus. A hoard of 151 consular denarii was also acquired, as were 60 gold soldi of Marcian, Anastasius, Justin I, Leo II, Zeno, and Basil. Among the mediaeval coins was a very rare Messenian gold ducat of Peter of Aragon and Costanza, and another of Ferdinand the Catholic. (*Cronaca delle Belle Arti*, I, 1914, pp. 62–63.)

**TARANTO.—Recent Acquisitions of the Museum.**—The museum at Taranto has acquired the fine Hellenistic herm of a bearded Dionysus recently excavated in that city, as well as five large pieces of Roman mosaic. (*Cronaca delle Belle Arti*, II, 1915, p. 52.)

## SPAIN

**BALEARIC ISLES.—Pre-Roman Remains.**—In the spring of 1911 A. MAYR made an archaeological tour of the islands of Mallorca and Menorca examining all the prehistoric remains. He has now published his results describing the monuments at the following sites in Mallorca: Son Noguera, Pedregar, Cape Corp Vell, Son Homs, Predio Son Joy, Sa Blanquera, Son Amozza, Predio Son Suredda Ric, Predio Bellver Ric, de Bandris, Predio Son Suredda Povre, es Rafel, Son Gruta, Porto Cristo, Cala Morlanda, El Rafalet, Lluccamar, Hospitalet, and Can Daniel. In Menorca remains at the following places are described: Trepucó, Curnia and Turo, Talati de Dalt, Binicalaf Vey, Torre d'en Gaumés, Torre Nova d'en Lozano, and Torre Llafuda. He also describes antiquities in stone and bronze, as well as pottery in the collections of Don Juan Amer in Manacor, and Don Jaime Planes in Palma. The purpose of the talayot is also briefly discussed. [*Über die vorrömischen Denkmäler der Balearen*. Von ALBERT MAYR. Munich, 1914, König. Bayerisch. Akad. 68 pp.; 13 pls.; 14 figs.]

**MÉRIDA.—The Roman Theatre.**—In *C. R. Acad. Insc.* 1915, pp. 164–174 (4 figs.), R. LANTIER gives an account of the Roman theatre at Mérida, describing in some detail the excavations carried on from 1910 to 1914. The structure extends 86 m. from east to west. Granite, concrete, brick and marble were all used in its construction. There were three tiers of seats, the first having twenty-four rows, the second five, and the third four rows. At each side of the orchestra was a large vaulted entrance above which were *tribunalia* or boxes. The excavations brought to light among other things part of the apparatus by which the curtain was raised and lowered. This consisted of small square conduits, varying from 30 cm. to 50 cm. square, driven 3 m. into the soil at intervals of about 3 m. along the whole length of the *pulpitum*. In them were probably set double tubes as at Timgad. Nothing remains of the stage. Behind it were rooms opening on the portico at the rear of the stage buildings. An inscription of Agrippa proves that the theatre dates from 16 B.C., but the stage buildings were rebuilt after a fire in 135 A.D., and again in the fifth century. The theatre was abandoned in the sixth century.

## FRANCE

**BOURGES.**—A Gallo-Roman Grave Stele.—In *R. Ét. Anc.* XVII, 1915, pp. 275–276 (pl.), É. ESPÉRANDIEU publishes a Gallo-Roman grave stele recently found with others at Bourges. It is of a soft stone 0.47 m. high and has carved upon it the rude figure of a standing nude woman. It bears an inscription which the writer interprets as *N(umini) et Gl(oriae) Caesari(s); [C(aius)] Rufinius Adnam(etus), Africani f(ilius), d(onum), d(edit)*. The figure represents some local goddess. The stele may date from the end of the third century A.D.

**GRONDE.**—Archaeological Discoveries.—In *R. Arch.*, fifth series, II, 1915, pp. 80–83, Dr. PEYNEAU describes various discoveries in the Gironde. At **Mios**, in a necropolis crossed by an ancient road, eight tumuli were opened. The calcined bones of the dead were contained in large urns. Arms and various objects for personal use and adornment were found. A fine axe of jadite was found about 200 m. from this necropolis. In an isolated tumulus was an urn containing calcined bones. A second necropolis, at Truc de Bourdiou, near Mios, consists of flat graves, not tumuli. The incineration is here less complete. The objects found are in part later than those found in the tumuli. The inhabitants of the place seem to have been largely potters and iron-workers. At **Biganos** about thirty tumuli were explored. Like those of Mios, they date from the first Iron Age. The urns were similar to those of Mios, but the general effect was poorer, and objects of iron were almost entirely wanting.

**LAGARDY.**—A Neolithic Settlement.—In *L'Homme préhistorique*, II, 1914, pp. 233–246 (2 figs.), M. SAGE describes a recently discovered neolithic settlement at Lagardy, Commune of Malemort, Vaucluse.

**NÉRIS.**—A Statuette of the God with a Wheel.—In *B. Soc. Ant. Fr.* 1915, pp. 100–104 (2 pls.), M. PROU publishes a terra-cotta statuette of the “god with the wheel” (Taranis?) found at Nérès (Allier). The head and lower parts of the legs are gone. In its right hand, which rests by its side, the figure holds a wheel. The type is a new one.

**PARIS.**—The Arena of Lutetia.—In *C. R. Acad. Insc.* 1915, pp. 195–203 (plan), Dr. CAPITAN points out that in 1914 the municipality of Paris acquired the site of the ancient arena of Lutetia. Excavations were carried on here in 1870 and 1871, and again in 1883, but the remains brought to light were afterwards covered up. They have now been uncovered again, and the excavations extended. The site will be kept open and be made into a public square. The amphitheatre of Lutetia probably dates from the time of Hadrian.

**Acquisitions of the Louvre in 1914.**—In *B. Soc. Ant. Fr.* 1914, pp. 302–305, A. HÉRON DE VILLEFOSSE and E. MICHON report the following acquisitions of the Louvre in 1914. 1. A portrait head of a Roman lady. 2. A draped female bust found at the Piraeus in 1854 and dated by an inscription in the archonship of Philistides. 3. A colossal bearded head from Macedonia, dating from the time of the Antonines. 4. A large grave stele bearing a *loutrophoros* and inscribed *Φαλντιππος Δυσίου Κεφάληθεν*. 5 and 6. Byzantine reliefs. 7. A large bronze group of Eros and Psyche, from Rhodes. 8 and 9. Two armlets from Tiryns, one decorated with six griffins with helmeted human heads, the other with three zones of animals. 10. A girdle ornamented with three rows of



buttons in repoussé. 11. A large glass cup ornamented with leaves in relief. 12. A vase of white glass.

**SAINT GERMAIN-EN-LAYE.**—**Roman Tombs.**—In *R. Arch.*, fifth series, I, 1915, pp. 197–202 (10 figs.), B. CHAMPION reports the discovery of seven Gallo-Roman tombs near Saint Germain-en-laye. They were found in March, 1914, in the course of work carried on for other purposes in the property of Mr. MacAvoy. In the tombs were skeletons and objects of iron, clay, and glass, besides a few coins (one of Constantius Chlorus and one of Maximian). Further and more systematic excavations may take place at some later time.

## GERMANY

**BERLIN.**—**Meetings of the Archaeological Society.**—The meetings of the Berlin Archaeological Society in January, February and March, 1915, are reported in *Arch. Anz.* 1915, cols. 50–57. The January meeting was devoted to a discussion of the architectural history of the ancient theatre, by E. Fiechter of Stuttgart, with reference to his recent book on the subject, and to replies from Dr. W. Doerpfeld and E. Bethe of Leipzig. At the February meeting M. Mayer of Leipzig, also referring to his book, *Apulien vor und während der Hellenisierung*, spoke on the pre-classic period of Apulian civilization, in which influences came, through sea-borne trade and later through colonization, both from the Adriatic coast of the Balkan peninsula and from the Aegean, suppressing or overlaying the native Siculan and Italic elements. The relation of Messapians and Iapygians, the peculiar costume of the region, and the abundant native pottery, of geometric style, were discussed, as well as the influence on pottery and other arts of the small, politically unimportant Greek immigration from Crete, Rhodes, Miletus, etc. G. Loescheke called attention to the similarity of early Apulian ceramic art to that of Cyprus in the Graeco-Phoenician period; and H. Schuchhardt to an apparent connection between the early Spanish, the Second Trojan, and the First Siculan periods. At the March meeting, P. Schubring, who is soon to bring out a book on the subject, discussed the use of classical myths on the Italian painted marriage chest of the Quattrocento. These chests, chiefly from Tuscany and other parts of northern Italy and often painted by famous masters, are mostly in private possession in England, France, America and Austria, as well as in Italy; but they show much more clearly than the madonnas and saints by which that century is chiefly represented in museums and galleries, the very intimate relation with the antique which the Italians felt and which constituted the real Renaissance in their country. Of 892 numbers in the catalogue of these pictures, 375 are from ancient legends, both Greek and Roman. They recall the stories of the *Iliad* and *Odyssey*, the Greek gods, the metamorphoses, the *Aeneid*, as well as the heroes and heroines of early Roman legend and even historical characters, Scipio, Caesar, Vespasian and others, down to the story of Antiochus I and Stratonice. The artists introduced these divine and human beings into surroundings of their own time and place, not from naïveté, but from a real conviction of their own historical descent as a people from the races and lands to which the tales belonged.

**HESSEN.**—**Recent Excavations.**—In *Berl. Phil. W.* October 2, 1915, cols. 1257–1264, G. WOLFF describes the excavations carried on during the last two

years at a station of the Roman *limes* on the Salisberg. He also records the discovery of pre-Roman roads in Kurhessen.

## AUSTRIA-HUNGARY

### BUDAPEST.—Acquisitions of the National Hungarian Museum in 1913.—

A report of the addition made in 1913 to the archaeological section of the National Hungarian Museum is published by G. SUPKA in *Arch. Anz.* 1915, cols. 17–50 (22 figs.). The objects range from the palaeolithic stone implements of a race of men who lived about the site of Miskolcz, among cave-lions, wolves and hyenas, with horses and cattle, in a remote geological period reckoned as some 50,000 years ago, to an embossed silver bowl of Mohammedan art, with ostriches and the Moorish broken arch. Prehistoric are: weapons and ornaments of the earlier and later Bronze Age of Hungary, from Futtak and Matészalka, which show East-Asian influence; gold armlets and earrings from Transylvania, with suggestions of Mycenaean motives; and a fragmentary bronze chain of intricate design, with a tiny human figure as amulet, of the La Tène period. A lead tablet with religious symbols in relief—Magna Mater, Horseman, etc.—and two silver brooches of the La Tène period, about 150 B.C., are Dacian. To the first and second centuries A.D. belong the following small bronzes: a large lamp from Mór, having on the crescent-shaped handle a finely executed bust of Zeus, of the Otricoli type, and a bust of Helios to which a Selene was once pendent; a small bronze statuette of Athena with Corinthian helmet, adapted from a fifth century type of Core and Demeter, found in Carinthia; a rather roughly executed nude Aphrodite, from a good original from Wesprim; a dancing girl with fluttering robe and scarf, from Dunapentele; and a dancing Lar Augustus, with laurel chaplet, wide spreading skirts, and hands outstretched to hold rhyton and patera. A bronze lamp of the same period and two bronze oil flasks of about 200 A.D. have the Alexandrine motive of the negro or negroid head; and a rude urn of clay, of about the time of Constantine, has a barbaric human face moulded on one side. Some small bronze objects from the period of the migrations, found in the district of Tolna on the Danube, introduce an element of horse-shoe architecture which is Buddhistic-Indian and Central-Asian, and are probably relics of the Huns; while a pair of gold earrings with filigree work, from Kőtelek, represent the art of the Greek colonies on the Black Sea. Five small silver objects from the district of Zemplén are of the ninth–tenth centuries A.D. Two Byzantine silver reliefs of St. George and the Dragon illustrate a late development of the cavalier god or hero, in a series originating in the south-east corner of the Mediterranean, and including Bellerophon-Perseus and the Thracian Horseman, as well as an Iranian mounted divinity.

## RUSSIA

VORONÉJE.—A Silver Vase with Reliefs.—In *R. Arch.*, fifth series, I, pp. 335 f. (2 figs.), S. REINACH publishes, from a publication of Mr. Rostovzev, three photographs of a silver vase found in 1910–1911 in a kourgan near Voronéje and now in Petrograd. On each side are two bearded Scythians in earnest conversation. This vase is a worthy pendant to the famous vase from Kul Oba (Reinach, *Repertoire des reliefs*, III, p. 498.).

## GREAT BRITAIN

**LONDON.**—**Precautions at the British Museum.**—The Trustees of the British Museum have taken special steps to safeguard its treasures. The Elgin Room has been closed to the public; the pediment sculptures of the Parthenon, the Portland Vase, the Rosetta Stone, and other more precious objects have been removed to the basement. The Parthenon frieze, which is fixed to the walls with great security, has been protected by sandbags and anti-combustion material. (*J. B. Archit.* XXII, October 16, 1915, pp. 529—530.)

## NORTHERN AFRICA

**CYRENE.**—**A Statue of Alexander.**—In *R. Arch.*, fifth series, I, 1915, p. 181 (fig.), S. R. gives a cut (from *Il Marzocco*, March 7, 1915) of a statue found by the Italians at Cyrene, in the *thermae* restored in the time of Hadrian. The figure is Polyclitan in proportions and attitude. The head resembles that of Alexander, but the whole is rather an ideal work than a portrait, perhaps originally one of the Dioscuri, with the *protome* of a horse beside him.

**MARSA MATRUH.**—**Semitic Remains.**—In *S. Bibl. Arch.* XXXVII, 1915, pp. 201–207 (5 pls.), O. BATES reports an archaeological survey of the district around Marsa Maṭrūh. This place, which lies about one hundred and fifty miles west of Alexandria, possesses a small port, and represents the ancient Praetorium, a foundation of Alexander the Great. In the Eastern lagoon is a small island, known among the Arabs of the vicinity as the *Gezīrah-t el-Yahūdy*. On the north end of the island was discovered the ground plan of a simple structure built of rough stones dry laid, and forming two rooms placed on a north and south axis. In the upper part of the filling of the chamber a number of sherds belonging to the “second Cypriote period” (1500–1200 B.C.) were discovered. These constitute the earliest Semitic remains yet found in North Africa, west of Egypt.

## UNITED STATES

**NEW YORK.**—**Recent Acquisitions of Classical Antiquities.**—In *B. Metr. Mus.* X, 1915, pp. 122–124 (4 figs.), Miss G. M. A. R(ICHTER) notes the acquisition of five Greek vases by the Metropolitan Museum in 1914. 1. A black-figured hydria in the style of Execias is decorated with a scene of combat on the shoulder, and a marriage procession on the body of the vase. The letters H and HE suggest that the bridal pair are Hebe and Heracles. 2. A fragmentary cylix, inscribed Πανίτιος καλός, has on its interior the figure of an athlete and on the exterior a combat. 3. A red-figured crater dating from the first part of the fifth century has a representation of Heracles slaying Busiris. 4. The fourth vase is a small marriage vase (height 12.7 cm.) with scenes of the Epaulia. 5. The fifth is a bowl with a banquet scene, of fifth century date. *Ibid.* pp. 208–212 (7 figs.) the same writer records the acquisition of a large terra-cotta plaque decorated with a funeral scene in relief (Fig. 5). The body of a woman is laid upon a bier and mourners stand around it. Traces of color are still numerous. The relief dates from the first part of the sixth century. Other acquisitions were: a brilliantly colored Etruscan frieze of terra-cotta

of third century date, representing a marine scene; a figurine from Tarentum representing a girl holding a bird; and a boy seated on a rock. The colors on the boy are well preserved. The bronzes include a Greek mirror decorated with a bearded satyr playing the double flutes while a young Scythian sits before him, in relief; a Corinthian helmet from Olympia; a bronze handle in the form of a youth; also a colander, a strigil and a pair of cymbals; four gems of Mycenaean date; and a Roman glass mosaic representing flowers and leaves. *Ibid.* pp. 236-237 (3 figs.) the same writer publishes a bronze statuette (15.6 cm. high) of a drunken Heracles recently acquired by the Museum. It is said to have come from Smyrna. It was cast hollow and filled with lead. It follows the usual type of Heracles of the third century B.C.

**Gold Pendants.**—In *B. Metr. Mus.* X, 1915, pp. 117-120 (4 figs.), Miss C. L. R(ANSOM) reports that in 1914 the Metropolitan Museum acquired three sets of gold pendants from Egypt. One set of seventeen pieces represents rams' heads; the second, of fifteen pieces, flies; the third, of six pieces, heads of the goddess Sekmet. The third necklace is later than the other two, but all probably date between the twentieth and twenty-fifth dynasties.

**The Heart Scarab of Queen Amenardis.**—In *B. Metr. Mus.* X, 1915, pp. 116-117 (2 figs.), Miss C. L. R(ANSOM) reports that the Metropolitan Museum has recently received a number of scarabs, the most important of which is of



green porphyry, 8 cm. long, 5.7 cm. wide, and 1.6 cm. thick. It has been broken into three pieces. The inscription and cartouche prove it to be the heart scarab of Queen Amenardis of the twenty-fifth dynasty. It probably dates from about 660 B.C.

**A Head from Angkor Wat.**—In *B. Metr. Mus.* X, 1915, pp. 219-220 (fig.), D. F(RIEDLY) publishes the head of an image of worship from the temple of Angkor Wat in Cambodia, recently acquired by the Metropolitan Museum of New York. The face shows that the Khmeres, the authors of this sculpture, were a race midway between Hindus and Chinese. The hair shows traces of lacquer. The head probably dates from before the tenth century A.D.

## EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL, AND RENAISSANCE ART

### EGYPT

**A NEW TYPE OF COPTIC CROSS.**—In *Or. Christ.* IV, 1914–15, pp. 306–311 (4 figs.), C. M. KAUFMANN publishes examples of a peculiar kind of Coptic cross, the “tube-cross” of metal.

### GREECE

**THE PAINTER EMMANUEL.**—In *Or. Christ.* IV, 1914–15, pp. 76–84, N. A. BEES throws new light on Emmanuel the painter of *Cod. Barb. Gr.* 527, showing that he lived about 1600 instead of at the time of the fall of Constantinople as supposed by Lambros.

**ECCLESIASTICAL GEOGRAPHY.**—In *Or. Christ.* IV, 1914–15, pp. 238–278, N. A. BEES publishes material for the mediaeval and modern ecclesiastical geography of Greece.

**A GREEK HOSTIA STAMP.**—In *Or. Christ.* IV, 1914–15, pp. 85–87 (fig.), C. M. KAUFMANN publishes a Greek Hostia stamp of the beginning of the last century representing Constantine, Helena, and another imperial pair; the interest of the piece lies in the fact that these stamps regularly have only symbolic decoration and this figured one may reflect an ancient form.

### ITALY

**ACQUISITIONS BY THE MINISTRY OF PUBLIC INSTRUCTION.**—The Italian Ministry of Public Instruction has recently purchased two examples of Cagnacci, a Fish-monger for the R. Galleria d'Arte Antica, Rome, and a Cleopatra for the Bologna Pinacoteca. (C. RICCI, *Boll. Arte*, IX, 1915, pp. 281–282; 2 pls.; fig.)

**PROPOSED EXHIBITION OF OLD ITALIAN AQUATINTS.**—Preliminary to a suggested exhibit of early Italian aquatints, C. VICENZI writes in *Rass. d'Arte*, XV, 1915, pp. 5–18 (19 figs.), a criticism of the works of the etchers, Piranesi, Marieschi, Canaletto, Bellotto, and Tiepolo.

**NEW ATTRIBUTIONS TO GIOVANNI FRANCESCO DA RIMINI.**—In *Rass. d'Arte*, XV, 1915, p. 74 (2 figs.), F. M. PERKINS adds to the list of the works of Giovanni Francesco da Rimini a tondo of God the Father attended by Angels belonging to L. Rosenberg of Paris, a small St. Anthony of Padua in the collection of Carl Loeser at Florence, a Madonna in the Walters Collection, a Saint in the Palazzo Ducale at Urbino (Sala II, No. 104), and an Adoration in the museum of Le Mans, France.

**THE WORKS OF GIOVANNI DI GIAMPIERO.**—In *Pagine d'Arte*, III, 1915, pp. 129–130 (2 figs.), A LUPATELLI calls attention to the works, as far as they are now known, of the Venetian sculptor Giovanni di Giampiero: the sarcophagus of B. Bartolini in the Perugia museum (1492), and the portal of S. Maria delle Lacrime, near Trevi (1511). The employment of this sculptor at Spoleto (1490–1492) is attested also by extant documents.

**ART ALONG THE AUSTRIAN FRONTIER.**—T. SILLANI, who has written a book, *Lembi di Patria*, on the subject, discusses in a number of articles (*Pagine d'Arte*, III, 1915, pp. 73–76 (5 figs.); 89–91 (2 figs.); 113–115 (3 figs.)

the works of art along the Austrian border, in Dalmatia, at Aquileia, Capodistria, and Parenzo.

**A VITA OF JACOPO DA EMPOLI.**—In *Arte e Storia*, XXXIV, 1915, pp. 207–212 (fig.), G. BATTELLI publishes from a Magliabechiano manuscript a short account of the life and works of Jacopo da Empoli written by his pupil Virgilio Zaballi. A catalogue of Empoli's known works is added.

**TWO NEW PICTURES BY PARIS BORDONE.**—In *Burl. Mag.* XXVIII, 1915, pp. 93–98 (2 figs.), C. PHILLIPS publishes two new examples of the work of Paris Bordone: a Holy Family with Donor in the possession of Sir George Warrender, London, and a Repose in Egypt belonging to the Berenson Collection, Settignano. The two are closely related and show the earliest stages of the artist.

**ASCOLI PICENO.—The Romanesque Churches.**—In *Rass. Bibl. d'Arte Ital.* XVIII, 1915, pp. 53–63 (fig.), E. CALZINI gives an account of the Romanesque churches of Ascoli Piceno. The stilted arches in two reveals above the doors and many other details of portal decoration reflect South Italian influence; the division of the façade into rectangular compartments is Tuscan; the diamond cornice is ultimately French, but here borrowed from the Abruzzi.

**BOLOGNA.—Two Intarsias Designed by Cossa.**—In the choir of S. Petronio, Bologna, are two saints, St. Petronius and St. Ambrose, done in intarsia by Agostino de' Marchi. The designs were, however, furnished by Francesco del Cossa, as is shown not only by the agreement with his style but also in the case of St. Petronius by a document in the cathedral archives. (*Boll. Arte*, IX, 1915, p. 263; 3 figs.)

**The Identity of Jacobino de' Papazzoni.**—In *Boll. Arte*, IX, 1915, pp. 179–180, F. FILIPPINI publishes a document of 1365 from the Bologna Archivio di Stato which mentions the painter Jacobino de' Papazzoni, thus vouching for that form of the name. The artist may be identical with Jacobino de' Bavosi and with the "Jacobus" who signed the Mezzaratta frescoes, but nothing prevents the distinctness of all three.

**BORDOGNA.—A Discovery of Early Cinquecento Frescoes.**—In a little chapel of S. Rocco near Bordogna (Bergamo) there has recently been found a series of Bergamesque frescoes painted in the early sixteenth century by various local painters. They are in good preservation because already covered in 1580. (L. ANGELINI, *Pagine d'Arte*, III, 1915, pp. 58–59; fig.)

**BRESCIA.—New Moretto Documents.**—In *Arch. Stor. Lomb.* XLII, 1915, pp. 176–180, G. BONELLI publishes two documents relating to Moretto which are of human biographical interest as showing the prosperous artist's practice of making generous loans of money to his friends.

**CERTALDO.—Early Quattrocento Panels.**—In *Rass. d'Arte*, XV, 1915, pp. 185–186 (4 figs.), M. MANSFIELD publishes a hitherto unnoticed series of small paintings from the altar step of the church of SS. Michele e Jacopo, Certaldo. The subjects are taken from the story of the local Beata Giulia. The paintings show the influence of Lorenzo Monaco and the Sienese and are done in a sort of miniature style; they should date at the very beginning of the fifteenth century.

**FLORENCE.—Documents for the Fortezza da Basso.**—In *Arte e Storia*, XXXIV, 1915, pp. 162–166, L. DAMI publishes three new documents concerning the building of the Fortezza da Basso. This was constructed after designs

by Antonio da Sangallo during the years 1533 to 1537 as a castle for Alessandro de Medici.

**MILAN.**—A Drawing Attributed to Lionbruno.—In *Rass. d'Arte*, XV, 1915, pp. 189-190 (pl.), G. FRIZZONI attributes to Lorenzo Lionbruno an ink-drawing tinted with aquarelle in the Dubini Collection, Milan. The Death of Eurydice is represented in a form which derives artistically from Mantegna and on the literary side from Poliziano.

A Painting by Giovanni Paolo de Agostini.—G. NICODEMI publishes in *Rass. d'Arte*, XV, 1915, pp. 180-182 (3 figs.), a hitherto ignored work of the obscure Quattrocento Paduan painter Giovanni Paolo de Agostini. The picture, a Pietà in S. Maria alla Porta, Milan, is of interest as an example of the softening of the style of Mantegna through the influence of that of Antonello.

A New Amadeo in the Museo Civico.—The Museo Civico of Milan has recently added to the collection of sculptures by Giovanni Antonio Amadeo a figure of an angel which dates from the time of the sculptor's activity at the Certosa of Pavia, 1475-1482. (C. ELLI, *Pagine d'Arte*, III, 1915, pp. 67-68; fig.)

**MOLTEDO.**—A Van Dyck Restored.—The General Direction for Fine Arts announces the successful restoration of a neglected Holy Family with St. Anne by Van Dyck in the Parrocchiale of Moltedo. The picture was presumably painted on the artist's second visit to Liguria, 1624-1625. (*Boll. Arte*, IX, 1915, p. 160; fig.)

**NAPLES.**—New Artistic Documents.—In *Arch. Stor. Prov. Nap.* I, 1915, pp. 352-367, G. D'ADDOSIO continues his publication begun in the preceding number of this periodical of documents on Neapolitan artists of the sixteenth and seventeenth centuries drawn from the records of the banks. This installment brings material concerning Imparato Giov. Thomase, Infante Camillo or Achille, Iodice Francesco, Lamberto de Simone, Landi Angelo, Landini Bernardino, Landano Nardo Angelo, Lazzari Jacopo, Lazzari Dionisio, Lichetti Pietro, Maisini or Maitiniti Raffaele, and Malsoma or Malasoma Andrea.

The Castello di Belvedere.—In *Arch. Stor. Prov. Nap.* I, 1915, pp. 101-179 (6 figs.), is published posthumously with complete documentary evidence an account of the Castello di Belvedere or Monteleone near Naples by G. DE BLASIIS. This castle was built by Frederick II, 1227-1229, damaged in the disturbances following his death, 1250, and rebuilt on a larger scale by Charles I of Anjou, 1275-1277.

**PERUGIA.**—New Documents.—Supplementary to the documents collected by Bombe, *Geschichte der Peruginer Malerei*, U. GNOLI in *Boll. Arte*, IX, 1915, pp. 119-128, 305-312, offers his gleanings of unpublished documents from the Perugian archives; he has confined himself to the artists of the fifteenth and early sixteenth centuries.

**ROME.**—Two Paintings at the British Embassy.—In *Rass. d'Arte*, XV, 1915, pp. 145-146 (pl.; 2 figs.), M. DE BENEDETTI publishes two pictures belonging to Sir Rennel Rodd, British Ambassador at Rome. One is a St. Jerome attributed to Palma Vecchio, the other a Madonna by Giampietrino. G. CAGNOLA publishes a Flemish copy of the latter in the Ehrich Galleries, New York.

The Exile of Domenico Fontana.—In *Boll. Arte*, IX, 1915, pp. 165-168, J. A. F. ORBAAN publishes a number of documents from Roman archives which

concern the departure of Domenico Fontana from Rome and his subsequent mysterious and unwelcome stay in Naples.

**Art at Rome in the Seventeenth Century.**—In *Arte e Storia*, XXXIV, 1915, pp. 178–181, E. SCATASSA publishes documents of the early seventeenth century relating to artists and collections, which he has extracted from the Archivio Capitolino. *Ibid.* pp. 276–280, are given more documents from the same source which indicate the loss of art works in Rome during the early eighteenth century.

**SOCIANA.**—**Discovery of Important Renaissance Sculptures.**—In *Boll. Arte*, IX, 1915, pp. 149–154 (2 pls.; 4 figs.), O. H. GIGLIOLI brings out three finds of prime importance: two angels in high relief kneeling with candelabra, which rank among the latest and ripest works of Mino da Fiesole, and a Madonna relief by Antonio Rossellino, dating from the very beginning of the artist's career, and perhaps his earliest work. All three have escaped notice though in the heart of Tuscany in the church of S. Clemente at Sociana. The ultimate provenance and the history of the works is a blank before their addition to the 1818 inventory of the church in 1822.

**URBINO.**—**Attribution of Two Pictures.**—In *Rass. d'Arte*, XV, 1915, pp. 59–62 (4 figs.), G. BERNARDINI attributes a Madonna in the cathedral sacristy to the Fratelli Salimbene da Sanseverino and a standing figure of S. Jacopo della Marca in the Urbino Pinacoteca, generally assigned to Crivelli, to his pupil Stefano Folchetti. G. CAGNOLA would reverse the latter attribution.

**VENICE.**—**The Damage to S. Maria degli Scalzi.**—The injury incurred by the church of S. Maria degli Scalzi from a bomb dropped on an Austrian air raid, and the great fresco of Tiepolo lost by that event are treated in *Burl. Mag.* XXVIII, 1915, pp. 121–122 (fig.), by B. NICHOLS; and again in *Pagine d'Arte*, III, 1915, pp. 137–138 (fig.).

**VICENZA.**—**The Removal of the Studio of Valerio Belli.**—In *L'Arte*, XVIII, 1915, pp. 253–257, G. ZORZI publishes the documents concerning the sale of the studio of Valerio Belli for 500 scudi and the consequent removal of this veritable museum from Vicenza to Trent and its loss to Italy.

## FRANCE

**LYONS.**—**The Missal of Sainte-Chapelle of Paris.**—In *Rev. Arch.*, fifth series, II, 1915, pp. 37–65 (25 figs.), J. BIROT and J.-B. MARTIN publish an account of the Manuscript and the miniatures of the Missal of Sainte-Chapelle, Paris, now preserved in the treasury of the Primacy of St. John at Lyons. The work is Parisian of the early fourteenth century.

**ROUVROY.**—**A Merovingian Tomb.**—In *R. Arch.*, fifth series, II, 1915, pp. 242–244 (3 figs.), is a letter from Captain Dumouthay containing a description, with drawings, of the contents of a Merovingian tomb uncovered by French troops in digging a trench near Rouvroy (Somme). The description and drawings are by Sergeant Mazet. The tomb contained some pottery, a sword, a knife, and a buckle.

## HOLLAND

**AMSTERDAM.**—**An Acquisition of the Rijksmuseum.**—In *Burl. Mag.* XXVII, 1915, pp. 248–251, L. CUST publishes an extract from the catalogue by Van der Doort showing that there were two still lifes in the collection of



King Charles I by Johannes Torrentius. These have disappeared, but a third, not catalogued by Van der Doort but bearing on the back the mark of this collection and mentioned in a contemporary letter as brought by the artist to England, has recently come to light and has been acquired for the Rijksmuseum, Amsterdam. The writer appends a note incorporating the researches of D. W. van Dam which show that the Rembrandt portrait hitherto called Johan van Echten is actually a portrait of a brother, Evert van Echten.

**THE HAGUE.**—The New "Huis Nieuwburg" of the Gemeentemuseum.—In *Mh. f. Kunstw.* VIII, 1915, pp. 251–253, R. BANGEL cites documents to show that Maria van der Laeck is not the sister of Reinier van der Laeck but his daughter, born 1638. Therefore the landscape of 1644 representing "Huis Nieuwburg" at Rijswijk, which has recently been acquired by the Gemeentemuseum at The Hague, cannot be attributed to her, only to her father.

### GERMANY

**BERLIN.**—Giotto's Death of the Virgin.—In *Rass. d'Arte*, XV, 1915, pp. 187–188 (fig.), F. G. DI GIUSEPPE questions the identification of the Death of the Virgin lately acquired by the Berlin museum with the picture mentioned by Ghiberti, Vasari, etc. He publishes a letter of 1832 in which another Death of the Virgin, then in Pisa, is described as that from Ognisanti and maintains that the drawing and dimensions of this picture which accompany the letter better accord with the descriptions of Giotto's work than does the Berlin example.

**SCHLEDEHAUSEN.**—An Attribution to Meister Francke.—In *Z. Bild. K.* XXVI, 1915, pp. 231–234 (fig.), V. C. HABICHT agrees with Goldschmidt that the painter Meister Francke of Hamburg was also active as a sculptor and attributes to him the altar of the church at Schleddehausen, dating it 1425–1430.

**WOLFENBÜTTEL.**—A Drawing by Jan van Eyck.—In *Jb. Preuss. Kunsts.* LXIII, 1915, pp. 215–222 (pl.; 5 figs.) H. ZIMMERMANN publishes as a drawing by Jan van Eyck a silver-point Annunciation in the library at Wolfenbüttel and dates the attribution shortly after 1426. The Annunciation takes place in a Gothic church of typical Van Eyck style, yet does not so closely resemble any picture as to be an imitation. This drawing has the distinction of once having belonged to the famous and historically important amateur, Phillip Hainhofer of Augsburg.

### AUSTRIA-HUNGARY

**TYROLESE PICTURES.**—In *Jb. Kunst. Samm.* XXXII, 1915, pp. 254–278 (pl.; 10 figs.), H. KENCZLER publishes six panels of the Life of Mary which have lately been presented to the Rákóczi Museum at Kaschau, Hungary, and identifies as belonging to the series the puzzling panel, No. 1395, of the Vienna Hofmuseum. The six Kaschau panels were originally three in number and painted on both sides as is the Vienna panel. Kenczler calls the whole set a product of Bohemian art belonging to the altarpiece probably of the church of St. Elizabeth, Kaschau, from which church those panels still in Kaschau are said to have come, and dates them in the second quarter of the fifteenth century; but H. BRAUNE (*Mh. f. Kunstw.* VIII, 1915, pp. 249–250; 6 figs.) points out that Hans Semper had long since determined the origin of the

Vienna panel, hence that of the others in Kaschau, as at Brixen in Tyrol from the School of Jacob Sunter. Braune also calls attention to eight panels in the museum of Moulins which are the product not of the fictitious Netherland Master Awrechts to whom they have been assigned but of Michael Pacher's studio about 1460 or 1470. Four represent the story of St. Stephen, the other four the Passion. Of Michael Pacher himself there are here published



FIGURES 6-9.—ST. CATHARINE, ST. BARBARA, ST. PETER, AND ST. PAUL;  
BY MICHAEL PACHER

four half figures of saints at Wilten, near Innsbruck (Figs. 6-9). The two pictures, Nos. 54 and 55 of the Nationalmuseum at Munich are also attributed to the Tyrol rather than to the Munich school as catalogued. Finally four panels by Simon von Taister representing St. Elizabeth's legend and two saints are noted; they are in the possession of Frau von Miller in the chapel of the castle at Meeresburg.

## GREAT BRITAIN

**LONDON.—An Imitation of Mantegna by Cranach.**—In *Rass. d'Arte*, XV, 1915, p. 73 (pl.; fig.), B. BERENSON publishes a Madonna in the collection of Murray Marks, London, as a translation of an unknown original by Mantegna into German by the artist Lucas Cranach. To sustain the attribution to Cranach G. CAGNOLA offers for comparison a fragment, the lower part of a picture which was once a typical Venus and Cupid, but which now shows only the lower half of the Venus and the playing Cupid. This picture, in a private collection at Milan, bears Cranach's name.

**Leonardo's Madonna of the Rocks.**—In *Rass. d'Arte*, XV, 1915, pp. 97–101 (pl.), L. BELTRAMI gives a résumé of new Leonardo documents which show that the Madonna of the Rocks was only paid for in full by the Confraternity of the Conception on Oct. 23, 1508. From this evidence their version of the picture was not given up and carried off to France by Louis XII, as heretofore alleged, but is the same as that which passed from the Cappella della Concezione to the National Gallery. Whatever the Louvre painting may be, the London example is thus the actual work of Leonardo. In *Arte e Storia*, XXXIV, 1915, pp. 231–233, D. SANT' AMBROGIO expresses the belief that the true original is the smaller treatment of the subject at Affori, for this would allow for the saints at the sides mentioned in the contract, and that the London picture was a studio product for which Leonardo would have had little time after withdrawing his own picture, 1498–1499, but which would be, as the documents imply, turned over to De Predis.

**Two Drawings by Bramantino in the British Museum.**—In *Boll. Arte*, IX, 1915, pp. 13–19 (5 figs.), G. BERNARDINI attributes two aquarelle drawings in the British Museum (1895, 9, 15, 760—S. C. R., 313 and 1895, 9, 15, 761—S. C. R., 314) to Bramantino; the subjects are Christ shown to the Populace and St. Mark Enthroned.

**An Attribution to Cosimo Tura.**—In *Burl. Mag.* XXVII, 1915, pp. 202–205 (pl.), T. BORENIUS publishes a panel of the Crucifixion acquired by Herbert Cook from the sale of the F. Tessier Collection and attributes it to Cosimo Tura. In a subjoined note the same writer identifies the well-known Bellini Christ in the Louvre as a certain Salvatore by Giovanni Bellini mentioned by Ridolfi as a gift of the artist to the Padri di Santo Stefano.

## UNITED STATES

**MISCELLANY.**—In *Rass. d'Arte*, XV, 1915, pp. 121–125 (pl.; 8 figs.), F. M. PERKINS reproduces the Prelate by Sebastiano del Piombo of the Angus Collection, Montreal, dating the picture 1510–1515. Another Sebastiano, a Judith in a Berlin private collection, is also published and dated shortly after 1519. Of Andrea del Sarto a portrait in the Wildenstein Collection in New York is published; of Jacopo Bassano The Rich Gormand in the Platt Collection at Englewood; of Palma Vecchio a female portrait in the Murray Collection at London; of Bonifazio Veronese another female figure from a private collection in Florence; of Moretto a Magdalene formerly in the Blakeslee Collection and now privately owned in New York; and finally of Dosso Dossi a Landscape with Figures and a Bust of a Warrior in the Ehrich Galleries at New York.

**BOSTON.**—Acquisitions of the Museum of Fine Arts.—The Brayton Ives sale made the year 1915 one of great growth in the print department of the Boston museum. Two additions of first importance were the complete series of Schongauer's Passion and a full set of the fifty so-called "Tarocchi" prints. Other acquisitions were two Planets from the rare Florentine series of the Finiguerra school, four examples of Giulio Campagnola, two Mantegnesque engravings, a Pietà by the North Italian "PP," Leda and Her Children by the Bolognese "IB" with the bird, Dante in Fear by an anonymous late Quattrocento Dante illustrator, Apollo and Diana by Jacopo de Barbari, The Entry into Jerusalem by the German "Lcz," The Travellers of Jacob Ruysdael, a Saffleven landscape, a Goatherd by Cornelis Mattue, various Van Dyck portraits, St. Michael and the Dragon from the Apocalypse series of Jean Duvet, a Flagellation by Jean Gourmont, two of the famous Parisian views by Jacques Callot, some portraits by Thomas de Leu and examples of more modern French and English artists. (*B. Mus. F. A. XIII*, 1915, pp. 63-70; 11 figs.) Mrs. W. Scott Fitz has presented three Italian primitives to the museum, a Madonna by Barnaba da Modena, a head of the Magdalene by Segna di Bonaventura, and a Saint of the School of Simone Martini. (*B. Mus. F. A. XIII*, 1915, p. 83; fig.) A Battle Scene by Paolo Uccello is a cassone panel formerly in the Butler Collection, London, acquired by the museum. (*B. Mus. F. A. XIII*, 1915, p. 62; fig.) To the collection of western sculptures has been added a French Gothic niche of the early fifteenth century. (*B. Mus. F. A. XIII*, p. 70; fig.)

**CAMBRIDGE.**—An Annunciation by Andrea Vanni in the Fogg Museum.—In *Art in America*, III, 1915, pp. 226-231 (3 figs.), G. H. EDGELL publishes an Annunciation in two panels by Andrea Vanni formerly in the Saracini palace at Siena and now in the Fogg Museum. The painting has suffered from time, but not from restoration and is of interest as showing the preponderant influence of Simone Martini.

**CHICAGO.**—Manuscript Accessions of the Art Institute.—The *Bulletin of the Art Institute of Chicago* (IX, 1915, pp. 97-100; 5 figs.) discusses some of the manuscript accessions from the Voynich Collection: an unpublished and anonymous *Description of the World* written and illuminated in Paris, a North Italian Book of Hours, and a Florentine manuscript of Horace's *Art of Poetry*—all three of the fourteenth century, and a copy of the Vulgate illuminated in the Canterbury style of the early thirteenth century.

**MINNEAPOLIS.**—The Acquisitions of the New Museum.—The *Bulletin of the Minneapolis Institute of Arts* publishes the following accessions: a miniature by Jean Bourdichon (IV, 1915, pp. 26-28; fig.), a fifteenth century Venetian well-head (*ibid.* pp. 74-75; fig.), The Concert by Van Musscher from the Blakeslee Collection (*ibid.* pp. 78-79; fig.), and a Pomona by Giovanni della Robbia (*ibid.* pp. 110-112; fig.).

**NEW YORK.**—Acquisitions of the Metropolitan Museum.—Important new additions to the Metropolitan Museum are a panel by Butinone, four panels by Gozzoli, and a number of tapestries. The picture by Butinone, correctly Bernardino Jacopi of Treviglio, is apparently the right-hand shutter of a dismembered triptych; it represents St. John and St. Lawrence and is a good example of Lombard art before the Leonardesque period. (*B. Metr. Mus. X*, 1915, pp. 152-154; fig.) The four panels by Benozzo Gozzoli repre-

sent the stories of St. Peter and Simon Magus, the Conversion of St. Paul, St. Zenobius and the Widow's Child, Totila before St. Benedict. They were painted about 1461 for the chapel of the Alessandri in S. Pier Maggiore, Florence. (*B. Metr. Mus.* X, 1915, pp. 224-228; 4 figs.) The first tapestry to be mentioned is a large Gothic hunting tapestry which would seem to be French or Franco-Flemish of about 1500 and it suggests the somewhat earlier Hardwicke Hall examples. (*B. Metr. Mus.* X, 1915, p. 214; fig.) More important is the Gillespie bequest of eight tapestries: one German representing the Epiphany and dating about 1500, two Brussels tapestries from about 1510 representing "Courts of Love," a pair of Renaissance hangings of the second half of the century and showing St. Paul before Agrippa and St. Paul Preaching at the River and bearing the device of the unknown Brussels weaver who did the set of the History of Jacob at Vienna, a decorative piece of Flemish work of approximately the same date and of considerable interest because made for the side or back of one of the upholstered benches popular at the time, a large Flemish tapestry of the early seventeenth century representing the month June as a fishing scene and in the clouds above Diana with the wet and the dry moon and the crab on her chariot wheel, and finally a Brussels tapestry of the late seventeenth century representing Pomona. This last is attributed to the loom of Pierre van den Hecke and the cartoon is in the style of the painter Van Schnoor. (*B. Metr. Mus.* X, 1915, pp. 247-252; 5 figs.)

**PHILADELPHIA.**—An Attribution to Jan Lys.—In *Art in America*, IV, 1915, pp. 53-58 (2 figs.), R. OLDENBOURG attributes the picture, formerly called a Velasquez, now a Strozzi, of the Satyr and the Peasant in the Widener Collection, to Jan Lys and to his earlier period.

**WORCESTER.**—Acquisitions of the Museum.—New additions to the Worcester museum are two fifteenth century Italian columns and a small triptych in alabaster representing the Madonna between Saints. The figures are distinctive enough to allow an attribution to the school of the Gaggini, South Italy, fifteenth century. (*Bulletin of the Worcester Art Museum*, VI, 1915, pp. 8-12; 3 figs.)

**The Ghirlandaio Portrait in the Worcester Museum.**—In *Rass. d'Arte*, XV, 1915, p. 19 (fig.), F. M. PERKINS corroborates the attribution to Ghirlandaio of the portrait recently acquired as a Ghirlandaio by the Worcester museum.

## ABBREVIATIONS

*Abh.*: Abhandlungen. *Allg. Ztg.*: Münchener Allgemeine Zeitung. *Alt. Or.*: Der alte Orient. *Am. Anthr.*: American Anthropologist. *Am. Archit.*: American Architect. *A.J.A.*: American Journal of Archaeology. *A. J. Num.*: American Journal of Numismatics. *A. J. Sem. Lang.*: American Journal of Semitic Languages and Literature. *Ami d. Mon.*: Ami des Monuments. *Ant. Denk.*: Antike Denkmäler. *Ann. Arch. Anth.*: Annals of Archaeology and Anthropology. *Ann. Scuol. It. Ath.*: Annuario della r. Scuola Archeologica di Atene e delle Missioni Italiane in Oriente. *Arch. Ael.*: Archaeologia Aeliana. *Arch. Anz.*: Archäologischer Anzeiger. *Arch. Rec.*: Architectural Record. *Arch. Rel.*: Archiv für Religionswissenschaft. *Arch. Miss.*: Archives de Missions Scientifiques et Littéraires. *Arch. Stor. Art.*: Archivio Storico dell' Arte. *Athen.*: Athenaeum (of London). *Ath. Mitt.*: Mitteilungen d. k. d. Archaeol. Instituts, Athen. Abt.

*Beitr. Assy.*: Beiträge zur Assyriologie. *Ber. Kunsts.*: Amtliche Berichte aus den Königl. Kunstsammlungen. *Berl. Akad.*: Preussische Akademie der Wissenschaften zu Berlin. *Berl. Phil. W.*: Berliner Philologische Wochenschrift. *Bibl. Stud.*: Biblische Studien. *Bibl. World*: The Biblical World. *B. Ac. Hist.*: Boletín de la real Academia de la Historia. *Boll. Arte.*: Bollettino d' Arte. *Boll. Num.*: Bollettino Italiano di Numismatica. *Bonn. Jb.*: Bonner Jahrbücher: Jahrbücher des Vereins von Altertumsfreunden im Rheinlande. *B.S.A.*: Annual of the British School at Athens. *B.S.R.*: Papers of the British School at Rome. *B. Arch. M.*: Bulletin Archéol. du Ministère. *B. Arch. C. T.*: Bulletin Archéologique du Comité des Travaux hist. et scient. *B.C.H.*: Bulletin de Correspondance Hellénique. *B. Inst. Ég.*: Bulletin de l'Institut Égyptien (Cairo). *B. Metr. Mus.*: Bulletin of the Metropolitan Museum of Art, New York. *B. Mus. Brux.*: Bulletin des Musées Royaux des arts décoratifs et industriels à Bruxelles. *B. Mus. F. A.*: Museum of Fine Arts Bulletin, Boston. *B. Num.*: Bulletin de Numismatique. *B. Soc. Ant. Fr.*: Bulletin de la Société des Antiquaires de France. *B. Soc. Anth.*: Bulletin de la Société d'Anthropologie de Paris. *B. Mon.*: Bulletin Monumental. *B. Com. Rom.*: Bullettino d. Commissione Archeologica Comunale di Roma. *B. Arch. Crist.*: Bullettino di Archeologia Cristiana. *B. Pal. It.*: Bullettino di Paleontologia Italiana. *Burl. Gaz.*: Burlington Gazette. *Burl. Mag.*: Burlington Magazine. *Byz. Z.*: Byzantinische Zeitschrift.

*Chron. Arts*: Chronique des Arts. *Cl. Phil.*: Classical Philology. *Cl. R.*: Classical Review. *C. R. Acad. Insc.*: Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres. *C.I.A.*: Corpus Inscriptionum Atticarum. *C.I.G.*: Corpus Inscriptionum Graecarum. *C.I.L.*: Corpus Inscriptionum Latinarum. *C.I.S.*: Corpus Inscriptionum Semiticarum.

*'Αρχ. 'Εφ.*: 'Αρχαιολογική 'Εφημερίς. *Eph. Ep.*: Ephemeris Epigraphica. *Eph. Sem. Ep.*: Ephemeris für Semitische Epigraphik. *Exp. Times*: The Expository Times.

*Fornvänner:* Fornvänner: meddelanden från K. Vitterhets Historie och Antikvitets Akademien.

*Gaz. B.-A.*: Gazette des Beaux-Arts. *G.D.I.*: Sammlung der griechischen Dialekt-Inschriften.

*I.G.*: Inscriptiones Graecae (for contents and numbering of volumes, cf. *A.J.A.* IX, 1905, pp. 96-97). *I.G.A.*: Inscriptiones Graecae Antiquissimae, ed. Roehl. *I. G. Arg.*: Inscriptiones Graecae Argolidis. *I. G. Ins.*: Inscriptiones Graecarum Insularum. *I. G. Sept.*: Inscriptiones Graeciae Septentrionalis. *I. G. Sic. It.*: Inscriptiones Graecae Siciliae et Italiae.

*Jb. Arch. I.*: Jahrbuch d. k. d. Archäol. Instituts. *Jb. Kl. Alt.*: Neue Jahrbücher für das klassische Altertum, Geschichte und deutsche Litteratur und für Pädagogik. *Jb. Kunsth. Samm.*: Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses. *Jb. Phil. Päd.*: Neue Jahrbücher für Philologie und Pädagogik (Fleckeisen's Jahrbücher). *Jb. Preuss. Kunsts.*: Jahrbuch d. k. Preuss. Kunstsammlungen. *Jh. Oest. Arch. I.*: Jahreshefte des oesterreichischen Archäologischen Instituts. *J. Asiat.*: Journal Asiatique. *J.A.O.S.*: Journal of American Oriental Society. *J. B. Archaeol.*: Journal of the British Archaeological Association. *J. B. Archit.*: Journal of the Royal Institute of British Architects. *J. Bibl. Lit.*: Journal of Biblical Literature. *J.H.S.*: Journal of Hellenic Studies. *J. Int. Arch. Num.*:

Διέθνῃς Ἐφημερίς τῆς νομισματικῆς ἀρχαιολογίας, Journal international d'archéologie numismatique (Athens).

*Kb. Gesamtver.*: Korrespondenzblatt des Gesamtvereins der deutschen Geschichts- und Altertumsvereine. *Klio*: Klio: Beiträge zur alten Geschichte. *Kunstchr.*: Kunstchronik.

*Mb. Num. Ges. Wien*: Monatsblatt der Numismatischen Gesellschaft in Wien. *Mh. f. Kunstw.*: Monatshefte für Kunstwissenschaft. *Mél. Arch. Hist.*: Mélanges d'Archéologie et d'Histoire (of French School in Rome). *Mél. Fac. Or.*: Mélanges de la Faculté Orientale, Beirut. *M. Acc. Modena*: Memorie della Regia Accademia di scienze, lettere ed arti in Modena. *M. Inst. Gen.*: Mémoires de l'Institut Genevois. *M. Soc. Ant. Fr.*: Mémoires de la Société des Antiquaires de France. *Mitt. Anth. Ges.*: Mitteilungen der anthropologischen Gesellschaft in Wien. *Mitt. C.-Comm.*: Mitteilungen der königlich-kaiserlichen Central-Commission für Erforschung und Erhaltung der Kunst- und historischen Denkmale. *Mitt. Or. Ges.*: Mitteilungen der deutschen Orient-Gesellschaft. *Mitt. Pal. V.*: Mitteilungen und Nachrichten des deutschen Palästina Vereins. *Mitt. Nassau*: Mitteilungen des Vereins für nassauische Altertumskunde und Geschichtsforschung. *Mitt. Vorderas. Ges.*: Mitteilungen der vorderasiatischen Gesellschaft. *Mon. Ant.*: Monumenti Antichi (of Accad. d. Lincei). *Mon. Piot*: Monuments et Mémoires pub. par l'Acad. des Inscriptions, etc. (Fondation Piot). *Mün. Akad.*: Königlich Bayerische Akademie der Wissenschaften, München. *Mün. Jb. Bild. K.*: Münchner Jahrbuch der bildenden Kunst.

*N. D. Alt.*: Nachrichten über deutsche Altertumskunde. *Nomisma*: Nomisma: Untersuchungen auf dem Gebiete der antiken Münzkunde. *Not. Scav.*: Notizie degli Scavi di Antichità. *Num. Chron.*: Numismatic Chronicle. *Num. Z.*: Numismatische Zeitschrift. *N. Arch. Ven.*: Nuovo Archivio Veneto. *N. Bull. Arch. Crist.*: Nuovo Bullettino di Archeologia cristiana.

*Or. Lit.*: Orientalistische Literaturzeitung. *Or. Lux*: Ex Oriente Lux.

*Pal. Ex. Fund.*: Quarterly Statement of the Palestine Exploration Fund. *Πρακτικά: Πρακτικά τῆς ἐν Ἀθήναις ἀρχαιολογικῆς ἐταιρείας*. *Proc. Soc. Ant.*: Proceedings of the Society of the Antiquaries.

*Rass. d' Arte*: Rassegna d' Arte. *Rec. Past*: Records of the Past. *R. Tr. Ég. Assy.*: Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes. *Reliq.*: Reliquary and Illustrated Archaeologist. *Rend. Acc. Lincei*: Rendiconti d. r. Accademia dei Lincei. *Rep. f. K.*: Repertorium für Kunstwissenschaft. *R. Assoc. Barc.*: Revista de la Asociación artístico-arqueológico Barcelonesa. *R. Arch. Bibl. Mus.*: Revista di Archivos Bibliotecas, y Museos. *R. Arch.*: Revue Archéologique. *R. Art Anc. Mod.*: Revue de l'Art ancien et moderne. *R. Art Chrét.*: Revue de l'Art Chrétien. *R. Belge Num.*: Revue Belge de Numismatique. *R. Bibl.*: Revue Biblique Internationale. *R. Ep.*: Revue Epigraphique. *R. Ét Anc.*: Revue des Études Anciennes. *R. Ét. Gr.*: Revue des Études Grecques. *R. Ét. J.*: Revue des Études Juives. *R. Hist. Rel.*: Revue de l'Histoire des Religions. *R. Num.*: Revue Numismatique. *R. Or. Lat.*: Revue de l'Orient Latin. *R. Sém.*: Revue Sémitique. *R. Suisse Num.*: Revue Suisse de Numismatique. *Rh. Mus.*: Rheinisches Museum für Philologie, Neue Folge. *R. Abruzz.*: Rivista Abruzzese di Scienze, Lettere ed Arte. *R. Ital. Num.*: Rivista Italiana Numismatica. *R. Stor. Ant.*: Rivista di Storia Antica. *R. Stor. Calabr.*: Rivista Storica Calabrese. *R. Stor. Ital.*: Rivista Storica Italiana. *Röm.-Germ. Forsch.*: Bericht über die Fortschritte der Römisch-Germanischen Forschung. *Röm.-Germ. Kb.*: Römisch-Germanisches Korrespondenzblatt. *Röm. Mitt.*: Mitteilungen d. k. d. Archäol. Instituts, Röm. Abt. *Röm. Quart.*: Römische Quartalschrift für christliche Altertumskunde und für Kirchengeschichte.

*Sächs. Ges.*: Sächsische Gesellschaft (Leipzig). *Sitzb.*: Sitzungsberichte. *S. Bibl. Arch.*: Society of Biblical Archaeology, Proceedings.

*Voss. Ztg.*: Vossische Zeitung.

*W. kl. Phil.*: Wochenschrift für klassische Philologie.

*Z. D. Pal. V.*: Zeitschrift des Deutschen Palästina Vereins. *Z. Aeg. Sp. Alt.*: Zeitschrift für Aegyptische Sprache und Altertumskunde. *Z. Alttest. Wiss.*: Zeitschrift für alttestamentliche Wissenschaft. *Z. Assy.*: Zeitschrift für Assyriologie. *Z. Bild. K.*: Zeitschrift für Bildende Kunst. *Z. Ethn.*: Zeitschrift für Ethnologie. *Z. Morgenl.*: Wiener Zeitschrift für die Kunde des Morgenlands. *Z. Morgenl. Ges.*: Zeitschrift der deutschen Morgenländischen Gesellschaft. *Z. Mün. Alt.*: Zeitschrift des Münchener Altertumsvereins. *Z. Num.*: Zeitschrift für Numismatik.